

Art of the Workers – Bildung and History



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I. 19th century Paris

In the 19th
century, the
working class in
Paris, was of
course part of the
Paris Commune,
and also class
struggles

accounted for by
Marx.

II. Bildung among the workers

A set of workers,
Magred, Leforte,
and Levinane
were then in the
long history from

1878 – 1898 in
fact after the
Paris Commune –
working on direct
action of a mass
agitation – but
also about
architecture.

III. Archives

In fact dreamy
workers, and
idealistic vagrant
and drinking,
alcoholic workers.

But also their
opposite – a
material fact of
the opposite – a
working class
mass agitating

and political
worker – among
these workers,
some who were
philosophical and
in fact a minor
Bildung.

IV. Leforte and
Maupessaunt,
even Magred –
their

discussions in Bildung

And so to create a
work of art, to see
architecture – all
of this talked
about in a small
factory cathedral
– they actually
explain – how it is
better for the

bourgeoisie to be dreamy, and defamiliarised they mean – compared to our discussion.

V. Their set of many discussions for 12 years, maybe even black

peasants
freeing
themselves in
America

And so the
fundamental
move of the
working class –
“We are actors in
history, we are
also marginal and

in fact we mean to
be important –
how the simple
architecture,
draws into a mass
working class
participation in
that very
architecture, how
it works in shops,
and such things –
how it reflects in

the company
accounts – that he
makes an amount
from the
typewriter or
even arcades and
film halls, and
phantasmagorias,
but we are really
working on the
side of
architecture – in

one reflection the
film makes money
because of our
architectural
meaning – it
reflects us – that
is why – a brilliant
film reflects us – it
has to have
perhaps a
political meaning
to be a great film”

VI. Deconstructive Remarks

And so to disagree with the major remarks on companies, and even capital and economics – towards Marx perhaps, but also

the meaning of
reflection, or even
a partage, but
actually a small
production of
novelties, the real
meaning of
complex
articulations –
that in fact what
Althusser calls
structuralism, and

Marx – is also and
in fact the
meaning of
photographs –
that the painting
of Robert Koetler
in Strike is like a
reflection of its
tain of a painting
– how the
reflection is so
meta-

transcendental
and so true – that
the conjuncture
as it were reflects
on a person and
his walking
towards
phenomenology –
I mean that – that
phenomenology
captures bodies,
and shops

perhaps in
creative
economics by
Althusser again –
it is also much
more elementary
– just the passing
by of workers –
that is the
meaning of
history – a
processual

process of in fact
history and
archives – telling
us to be de-
familiarised – or
dis-identifying in
the sense then of
a simple
recognition of a
working class
exuberance.